

Pulgar ○

Mano izquierda:

Indice ○

Medio ○

Anular ○

Mano derecha:

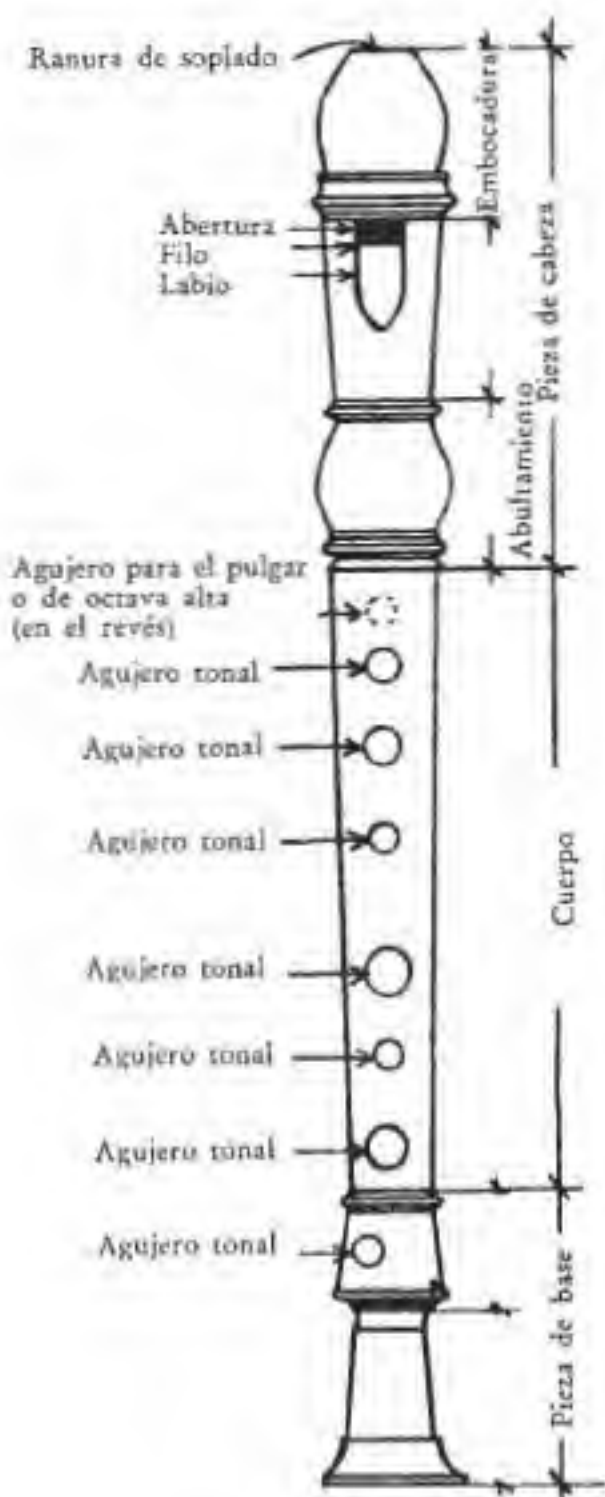
Indice ○

Medio ○

Anular ○

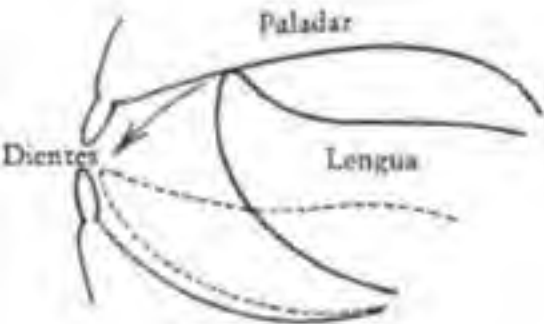
Meñique ○

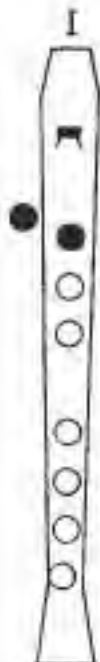


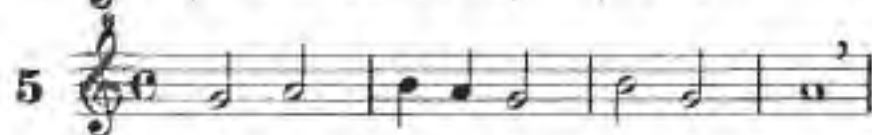
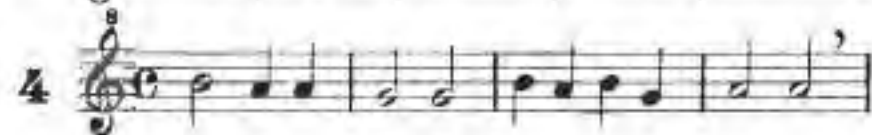
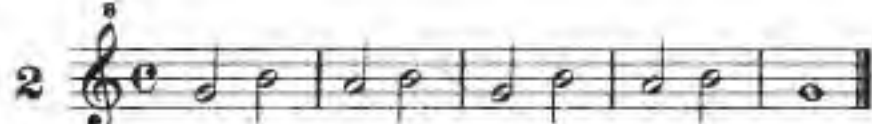
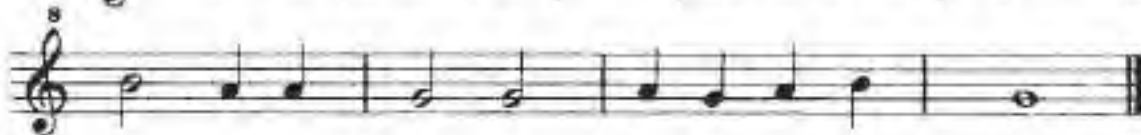
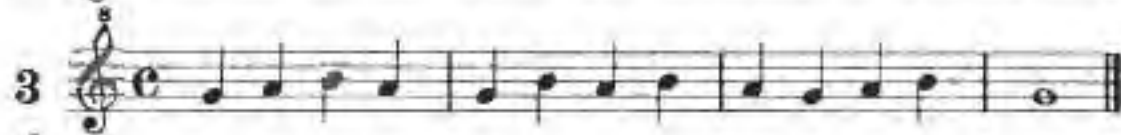
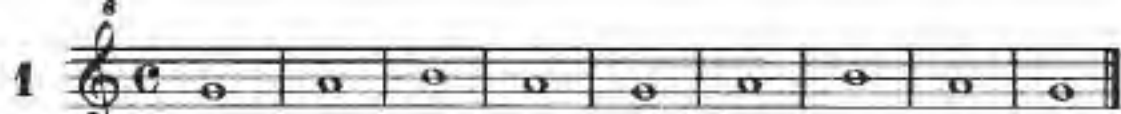


- **Componentes de la flauta:**





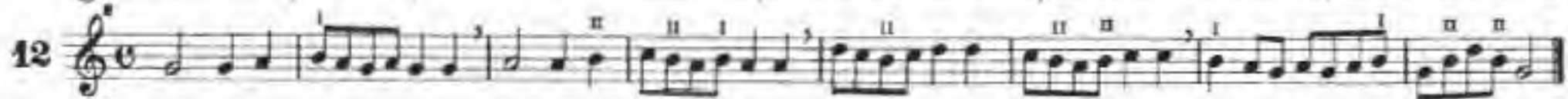






6 7 8 9

6 7 8 9





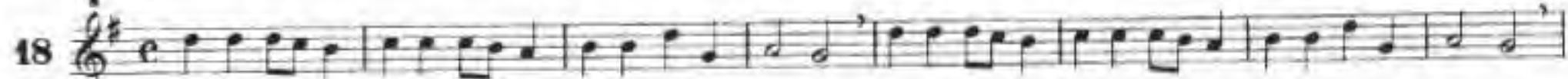
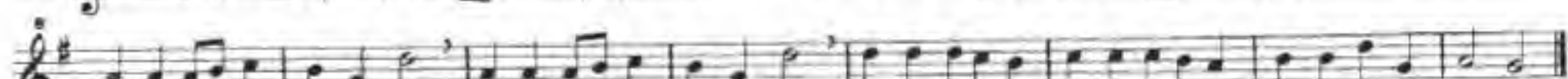
14   
 Bal - xant de la Font del Gat u - na no - ia, u - na no - ia; bai -  
  
 xant de la Font del Gat u - na no - ia iun sol - dat, Pre-gun - teu - li com se diu, Ma - ri -  
  
 e - ta Ma - ri - e - ta; pre-gun - teu - li com se diu, Ma - ri - e - ta del ull viu.

Dos viejas danzas

15   
 16   
 D.C.

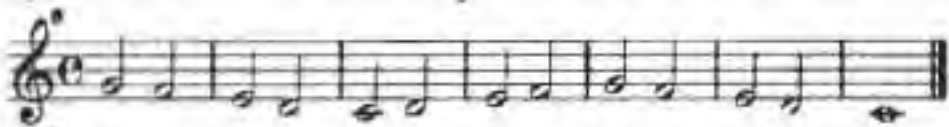
Danza zingara

popular

17   
 Danza   
 popular  
  




19

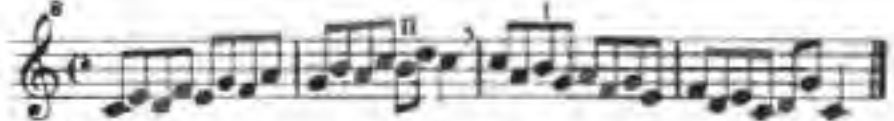




20

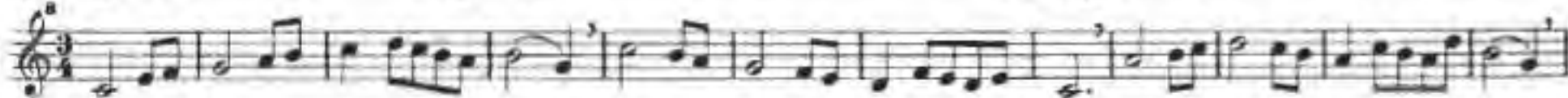



21



22  23 

24 

25 



26

A mi me gus-ta lo blan-co, vi-va lo blan-co, mue-ra lo ne-gro—  
 A mi me gus-ta la gai-ta vi-va la gai-ta, vi-va el gai-te-ro—  
 que lo ne-gro es co-sa tris-te yo soy a-le-gre yo no lo quie-ro—  
 a mi me gus-ta la gai-ta que ten-ga el tue-lle de ter-ra pe-lo—

## Villancico

Andalucía

27

Ga-ta - tum-ba, tum-ba, tum-ba, con pan - de - ros y so - na - jas ga - ta - tum-ba, tum-ba,  
 tum-ba, no te me-tas en las pa - jas. Ga - ta - tum-ba, tum-ba, tum-ba, to - ca el  
 pi - to y el ra - bel; ga - ta - tum-ba, tum-ba, tum-ba, tam - bo - ril y cas - ca - bel.

## La pastoreta

Cataluña

28

¿Que li do-na-rem a la pas-to-re-ta, que li do-na-rem per a-na-ra ba-llar?  
 Jo li do-na-ri-a u-na ca-put-xe-ta fa-la mun-ta nye-ta la fa-ri-a a-na-rar.  
 A la mun-ta nye-ta n'hi ne-va n'hi-plou ia la te-rra pla-na tot el vent ho-mou.  
 So-ta l'om-bre-ta, l'om-bre-ta, l'om-bri, flori i vi-o-les i ro-ma-ní.

29



Pastorela

30



francesa

*Fine**Da Capo al Fine*

Contradanza

31



holandesa



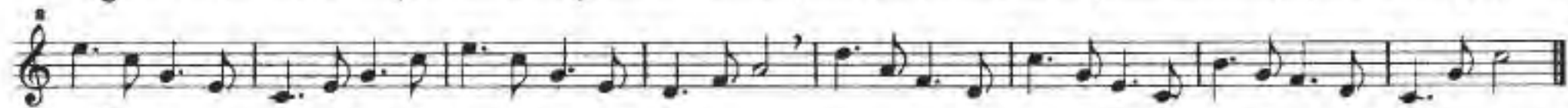


Posición  
auxiliar  
para mi<sup>m</sup>



32  33  34 

35 



## Quen dirá la cai

Valencia

39   
 Quen di - rá la car - bo - ne - ri - ta, quen di - rá de la del car - bón, quen di -  
 rá que ye - sa - toy ca - sa - da, quen di - rá que yo ten - go a - mor.

## Uno de Enero

Navarra

40   
 U - no de E - ne - ro, dos de Fe - bre - ro, tre - ta de Mar - zo, cua - tro de A -  
 bril, cin - co de Ma - yo, seis de Ju - nio, sie - te de Ju - lio San - Fer - mín.

## Diana de san fermin

Navarra

41   
 Le - van - ta - te, pam - plo - ni - ca, le - van - ta - te dan do un brin - co, por que han da - do ya las  
 cin - co vel en - cie - rros a las seis, ya - quel que no se le - van - te ni es -  
 tén la ca - lle Es - ta - fe - ta, que se va - ya a la «cu - ne - ta» por que es un mal pam - plo - nés.

## Vieja Fanfare

42

## Danza francesa

Del siglo 16

43

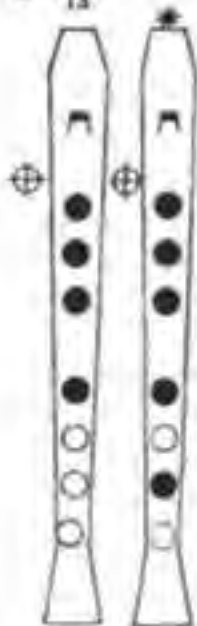


## Pastorela

Del siglo 16

44





bartoco

45



46 

47 

48 

49 



## Jota

Aragón

50

Que no quie-re ser fran-ce-sa, la Vir-gen del Pi-lar di-ce.  
Un or-gu-lló sin-gu-lar tie-nen los a-ra-go-ne-ses.  
que no qui-re ser fran-ce-sa, que quie-re ser Ca-pi-ta-na.  
un or-gu-lló sin-gu-lar por-que tie-nen por Pa-tro-na  
de la tro-pa-a-ra-go-ne-sa de la tro-pa-a-ra-go-  
a la Vir-gen del Pi-lar a la Vir-gen del Pi-  
ne-sa la Vir-gen del Pi-lar di-ce.  
lar tie-nen los a-ra-go-ne-ses.

## Minueto

Georg Philipp Telemann, 1681-1767

51

1. 2.

Courante

Samuel Voelckel, 1613

52

The musical score is written for a single melodic instrument, likely a lute or harp, as indicated by the single staves. The key signature has one flat (B-flat), and the time signature is 6/4. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. The first system (measures 1-4) is marked with the number 52. The second system (measures 5-8) features a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a double bar line at the end of the fifth system (measures 21-24).

## Polonesa

Del cuaderno de Leopold Mozart para Wolfgang, 1762

53

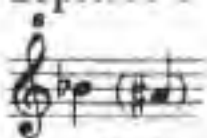


## Aire

Johann Sigismund Scholze, 1745

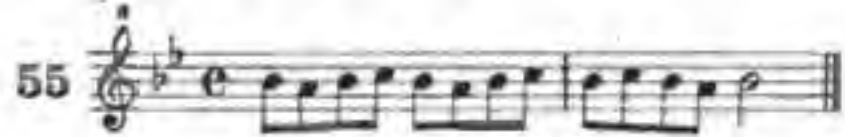
54






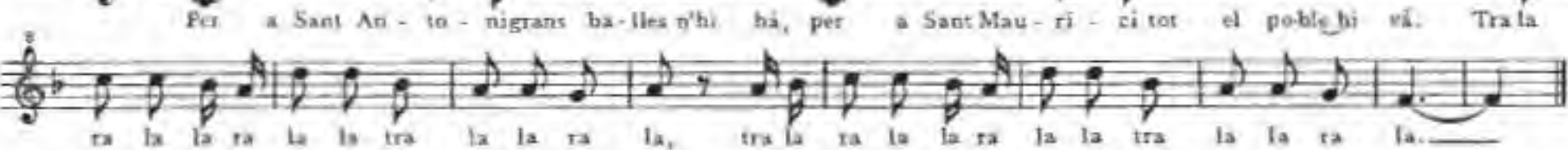
si bemol" (la sostenido")





## L'hereu riera

Cataluña

58   
 Per a Sant An - to - nigrans ba - lles n'hi ha, per a Sant Mau - ri - ci tot el poble hi va. Tra la  
  
 ra la la ra la la tra la la ra la, tra la ra la la ra la la tra la la ra la.

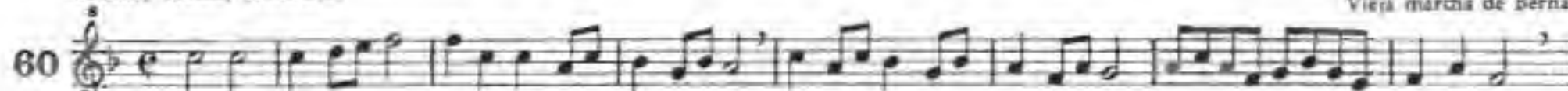
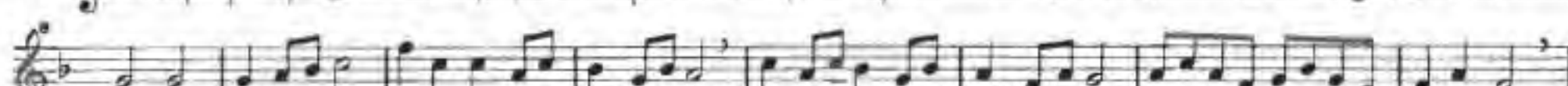

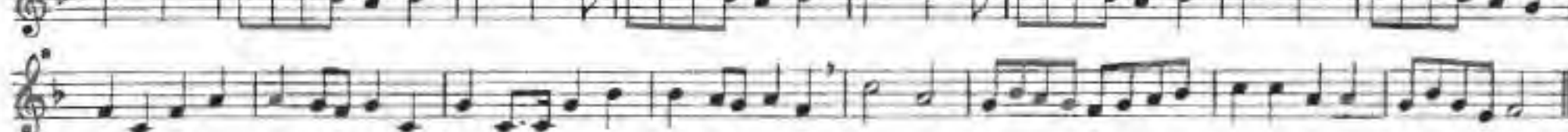
## Villancico

Cataluña

59   
 El de-sembre con-ge - lat, con fús es re - ti - ra. A bril, de flors co - ro - nat, tot el mon ad -  
  
 mi - ra. Quan en un jar - di d'a - mor neix u - na di - vi - na flor d'u-na ro, ro,  
  
 ro, d'u-na sa, sa sa, d'u-na ro, d'u-na sa, d'u-na ro - sa bu - lla, fe - cun - dai pon - ce - lla.

## Tram, tram, traridiri

Vieja marcha de Berna

60   
  
  


## Sarabanda

Antonio Vivaldi, 1675–1741

61

Two systems of musical notation for a Sarabanda. The first system (measures 61-62) features a treble and bass staff with a key signature of one flat and a 3/4 time signature. The melody in the treble staff includes a trill (tr) in the final measure. The second system (measures 63-64) continues the piece with similar melodic and harmonic patterns.

## Minueto

Del cuaderno de Leopold Mozart para Wolfgang, 1762

62

Two systems of musical notation for a Minueto. The first system (measures 62-63) shows the beginning of the piece in 3/4 time with a key signature of one flat. The second system (measures 64-65) includes a first ending marked 'Fine' and a second ending marked 'Da Capo al Fine' with a triplet (3) in the final measure.



fa sostenido<sup>4</sup> (sol bemol<sup>7</sup>)

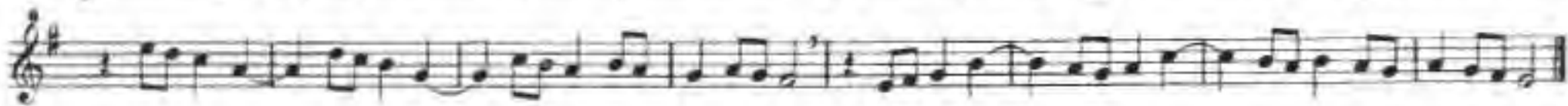


63  64 

65 

66 





## Maneo

Galicia

69

Bai - la ne - na, bai - la ne - na e non pa - res de bai - lar,

qu'as es - tre - las ta - men bai - lan sin per - der seu a - lu - mar,

E - a, e - a, sa - le - ro - sa tin per - der seu a - lu - mar,

Co - mo se co - le - an as troi - tai n'a an - ga, a - si se me - ne - a teu cor - po sa - la - da,

Co - mo se co - le - an as troi - tai no ri - o, a - si se me - ne - a teu cor - po fro - ri - do.

## Pieza

Wolfgang Amadeus Mozart, 1756-1791

70

Co - mo se co - le - an as troi - tai n'a an - ga, a - si se me - ne - a teu cor - po sa - la - da,

Co - mo se co - le - an as troi - tai no ri - o, a - si se me - ne - a teu cor - po fro - ri - do.

## Burlesca

71



Vieja melodia popular

*Da Capo al Fine*

## Minueto

72



Wolfgang Amadeus Mozart, 1756—1791



## Giga

73



Henry Purcell, 1659—1695





fa sostenido<sup>m</sup> (sol bemol<sup>m</sup>)

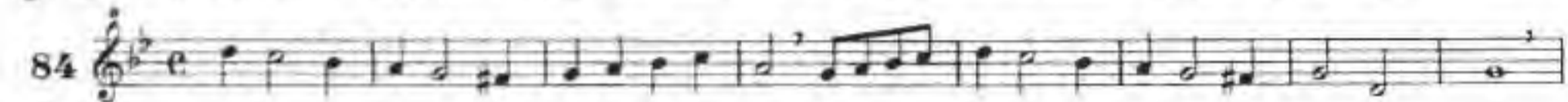


74  75 



76 

77 



## Muntanyes regalades

Cataluña

79 

Mon - ta - nyes re - ga - la - des son les del Ca - ni - gó, —

que tot l'es - tiu flo - rei - xen, pri - ma - ve - rai tar - dor. Jo que no l'ai - mó

gai - re, jo que no l'ai - mó - no, jo que no l'ai - mó gai - re la vi - da del pas - tor. —

## Minueto

Georg Friedrich Händel, 1685-1759

80 

## Ritornello

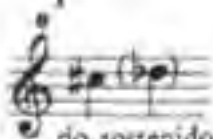
Valentin Rathgeber, 1757

81

The first system of the musical score, measures 81-88, is written for three staves in G major (one sharp) and 3/4 time. The top staff features a melodic line with eighth and sixteenth notes, including some triplets. The middle staff provides harmonic support with a mix of eighth and quarter notes. The bottom staff contains a steady bass line primarily composed of quarter notes. The system concludes with a whole rest in the top staff and a half note in the bottom staff.

The second system of the musical score, measures 89-96, continues the piece. It maintains the same three-staff structure. The melodic line in the top staff shows more complex rhythmic patterns, including sixteenth-note runs. The middle and bottom staves continue their respective harmonic and bass roles. The system ends with a whole rest in the top staff and a half note in the bottom staff.

The third system of the musical score, measures 97-104, is the final system on this page. It follows the same three-staff format. The top staff's melody becomes more active with frequent eighth notes. The middle and bottom staves provide consistent accompaniment. The system concludes with a whole rest in the top staff and a half note in the bottom staff.



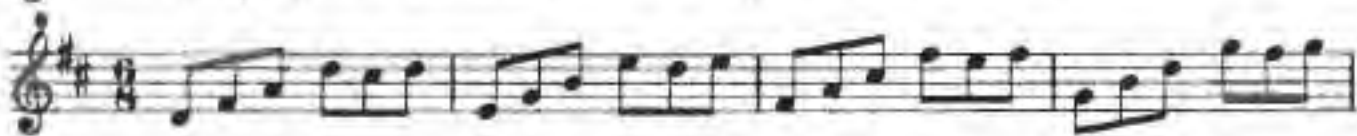
do sostenido<sup>m</sup>  
(re bemol<sup>m</sup>)



82



83



84

85

This image shows a page of musical notation for two measures, 84 and 85. The notation is written on five staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The music consists of eighth and sixteenth notes, often beamed together in groups. Measure 84 spans the first four staves, and measure 85 spans the last four staves. The notation is dense, with many beamed notes and rests.



do sostenido" (re bemol")



## Jota Navarra

Navarra

86

Mo - li - ne - ra, mo - li - ne - ra, — no gas - tes tan - to pos - tin. ¡Riau, riau!

Que los mo - zos de Pam - plo - na — no se pei - nan pa - ra si ¡Riau, riau! Y si

no se le qui - tan bai - lan — do — los de - lo - res a la ta - ber - ne — ra — y si

no se le qui - tan bai - lan — do — dé - ja - la que de pe - na se mpe - ra. —

## Minueto

Del cuaderno para Ana Magdalena Bach, 1722

87

Flauta en do

Flauta en fa, violín o guitarra

1. 2.

## Pieza

Wolfgang Amadeus Mozart, 1756–1791

88

This musical score for 'Pieza' by Wolfgang Amadeus Mozart consists of two systems of two staves each. The first system (measures 88-97) is in common time (C) and C major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The second system (measures 98-107) continues the piece, ending with a repeat sign. The right hand has a more active melody with some trills, and the left hand continues with eighth notes.

## Minueto

Joseph Haydn, 1732–1809

89

This musical score for 'Minueto' by Joseph Haydn consists of two systems of two staves each. The first system (measures 89-98) is in 3/4 time and D major. The right hand has a melody with slurs and dynamic markings of *p* (piano) and *f* (forte). The left hand has a simple accompaniment with dynamic markings of *p* and *f*. The second system (measures 99-108) continues the piece, ending with a repeat sign. The right hand features a more complex melody with slurs and a final *p* marking. The left hand continues with a simple accompaniment, ending with an *p* marking.



mi bemol<sup>ma</sup> (re sostenido<sup>ma</sup>)



90



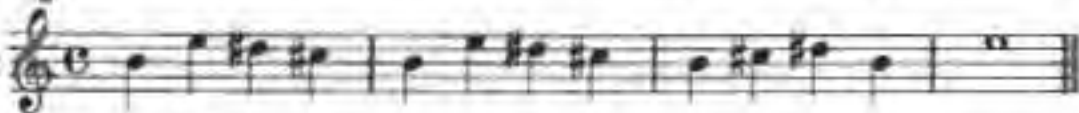
91



92



93





# Arrimadito a aquel roble

Santander

97

A - rri - ma - di - to a - quel ro - ble, — di pa - la - bra — a - rri - ma di - to a - quel  
ro - ble, — di pa - la - bra au - na mo - re - na — di pa - la - bra au - na mo - re - na. —  
El ro - ble se - rá tes - ti — go ye - lla se - rá mi ca - do na. —

Detailed description: This is a musical score for a song. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody is written on a single line. The second and third staves continue the melody. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The lyrics are: 'A - rri - ma - di - to a - quel ro - ble, — di pa - la - bra — a - rri - ma di - to a - quel ro - ble, — di pa - la - bra au - na mo - re - na — di pa - la - bra au - na mo - re - na. — El ro - ble se - rá tes - ti — go ye - lla se - rá mi ca - do na. —'.

## Minueto

Flauta en do

Del cuaderno para Ana Magdalena Bach, 1722

98

Flauta en fa, violín o guitarra

Detailed description: This is a musical score for a Minuet. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a 3/4 time signature. The melody is written on a single line. The second and third staves continue the melody. The fourth and fifth staves continue the melody. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The lyrics are: 'Flauta en fa, violín o guitarra'.

## Bransle simple

Michael Praetorius, 1612

99



## Courante

Michael Praetorius, 1612

100

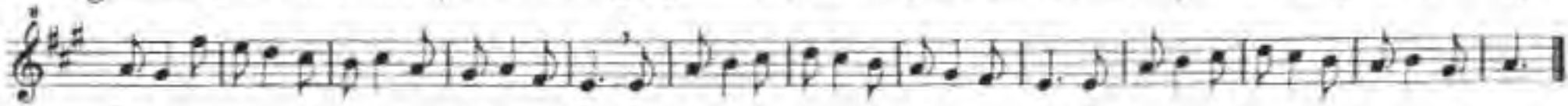




sol sostenido<sup>m</sup>  
(la bemol<sup>m</sup>)







## Villancico

Cataluña

109 

A vint-i-cinc de de-sem-bre, fum, fum, fum, a vint-i-cinc de de-sem-bre, fum, fum, fum, ha nas-cut un mi-nyo: net ros i blan-quot, ros i blan-quot, fill de la Ver-ge Ma-ri-a, n'es nat en u-naes-ta-bli-a, fum, fum, fum.

## Mariagneta

Cataluña

110 

Ai, a de-u Ma-riag-ne-ta, prin-ci-pi de mon so-frir; tu ro-bes el cor als ho-mes ia mi'm fas pe-na i mo-ri-r. Ai a de-u, Ma-riag-ne-ta prin-ce-sa de mon sos-pirs.

## Soy de Mieres

Asturias

111 

Soy de Mie-res, soy de Mie-res, soy de Mie-res del Ca-mi-no; ven-go En-tre la Po-la y el Pi-no, hay u-na pie-dra re-don-da don-do de Vi-lla-vi-cio-sa y en Vi-lla-vi-cio-sa vi-vo. Al hon-di-to, al hon-di-to, al hon-di-to, le-van-se sien-tan los mo-zos, quan-do vie-nen de la ron-da. ta-te tem-pra-ni-to que en el jar-din de mi pa-dre ha na-ci-do un ar-bo-li-to to-do lle-no de a-ma-po-las; ¡ai le vie-ras, que bo-ni-to!

## Aire

Johann Sigismund Scholze, 1736

112



## Minueto

Joseph Haydn, 1732–1809


113







sol sostenido<sup>na</sup>  
(la bemol<sup>na</sup>)



114  115 

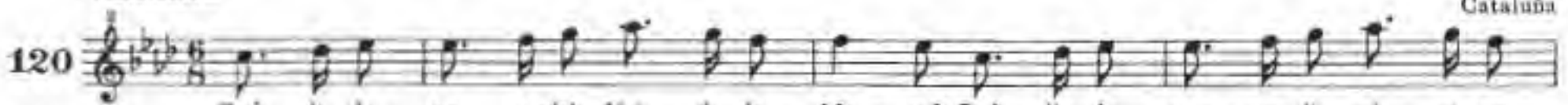
116 

117 

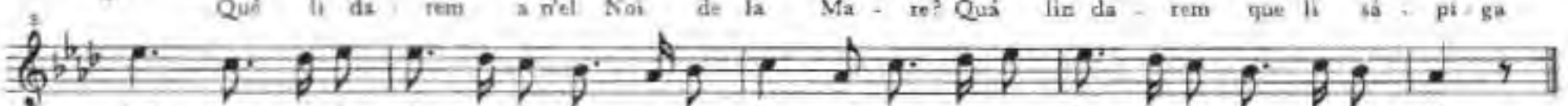


Villancico

Cataluña



Què li da - rem a n'el Noi de la Ma - re? Quà lin da - rem que li sà - pi - ga



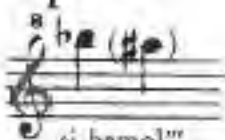
bo? Pan - ses i fi - gues, i nous i o - li - ves pan - ses i fi - gues i mel i ma - ió.

## Bourrée

Del cuaderno de Leopold Mozart para Wolfgang, 1762

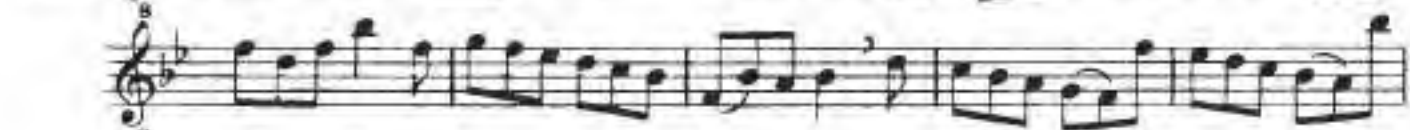
121

The musical score is for a Bourrée in G major, 3/4 time, from the Notebook for Anna Magdalena. It consists of five systems of two staves each. The first system is marked with a piano (p) dynamic. The second system ends with a repeat sign. The third system has a piano (p) dynamic. The fourth system has a piano (p) dynamic. The fifth system has a forte (f) dynamic. The score concludes with a repeat sign.



si bemo]'''  
 (la sostenido''')





# Bourrée

Juan Sebastián Bach, 1685—1750

125

Flauta en do

(8) Flauta en fa, violín o guitarra

*Fine*

*Da Capo al Fine*

Gavota  
*più presto*

Benedict Anton Aufschneider, 1695

126



## Minueto

Georg Friedrich Händel, 1685–1759

127

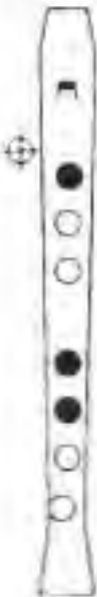


## Hornpipe

Christoph Graupner, 1688 - 1760

131

This musical score is for a Hornpipe by Christoph Graupner, starting at measure 131. It is written for two staves in G major (one sharp) and 3/4 time. The piece consists of six measures. The first measure (131) features a treble staff with a series of eighth-note runs and a bass staff with a simple accompaniment. The second measure (132) continues the treble staff's melodic line with a repeat sign at the end, while the bass staff provides a steady accompaniment. The third measure (133) shows a change in the treble staff's melody, with a repeat sign at the end, and the bass staff continues its accompaniment. The fourth measure (134) features a more complex treble staff melody with a repeat sign, and the bass staff continues its accompaniment. The fifth measure (135) shows a change in the treble staff's melody, with a repeat sign at the end, and the bass staff continues its accompaniment. The sixth measure (136) is the final measure, featuring a treble staff melody with a repeat sign and a bass staff accompaniment.







Antigua danza nupcial

De Emmental



## Bourrée

Philipp Heinrich Erlebach, 1693

137

Musical score for Bourrée by Philipp Heinrich Erlebach, 1693. The score is in G major and 3/4 time. It consists of two systems of two staves each. The first system starts with a treble clef and a key signature of one sharp (F#). The second system continues the melody and accompaniment. The piece ends with a double bar line and repeat signs.

## Minueto

Georg Friedrich Händel, 1685—1759

138

Musical score for Minueto by Georg Friedrich Händel, 1685—1759. The score is in G major and 3/4 time. It consists of two systems of two staves each. The first system starts with a treble clef and a key signature of one sharp (F#). The second system continues the melody and accompaniment. The piece ends with a double bar line and repeat signs.

Flauta en do  
(a) Flauta en fa, violín o guitarra

## Preludio

Antonio Vivaldi, 1675—1741

139

Flauta en do  
(vi) Flauta en fa, violín o guitarra

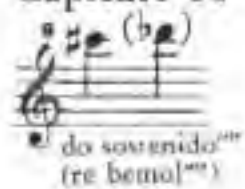
Tres viste

Georg Philipp Telemann, 1681-1767

140

This musical score is for a piece titled "Tres viste" by Georg Philipp Telemann. It consists of three systems of three staves each, written in treble clef with a common time signature (C). The first system begins at measure 140, indicated by a large number on the left. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system contains a repeat sign at the beginning of the first staff, followed by a double bar line and then continues with more complex rhythmic figures. The third system concludes the piece with a final cadence. The notation is clear and legible, typical of 18th-century musical manuscripts.

# Capítulo 16



## Bourrée

Georg Friedrich Händel, 1685–1759

141

This musical score is for a Bourrée by Georg Friedrich Händel, specifically measures 141 through 150. The piece is written for two staves, both in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by its lively, dance-like tempo and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. A repeat sign is present at the end of measure 149, indicating the start of a repeated section. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'f' (forte) and 's' (sforzando).

## El Trino

Si sobre una nota hay : tr, T ó +, la nota en cuestión debe interpretarse en trino con la nota diatónica superior, si no se indica otra cosa. En la música antigua el trino empieza siempre por la nota superior; debe ejecutarse solamente con un dedo o con dedos adyacentes. Para ello se precisan posiciones auxiliares que se indican en la siguiente tabla: Los agujeros señalados con  $\infty$  son agujeros para trino.

The image displays three systems of musical notation, each consisting of a staff with a treble clef and a series of notes, each preceded by a trill symbol (tr). Below each staff is a fretboard diagram with six strings and six frets. The diagrams illustrate the fingerings for the trills, using solid dots for standard fingerings and infinity symbols (∞) for trill positions. The notes and their corresponding trill positions are as follows:

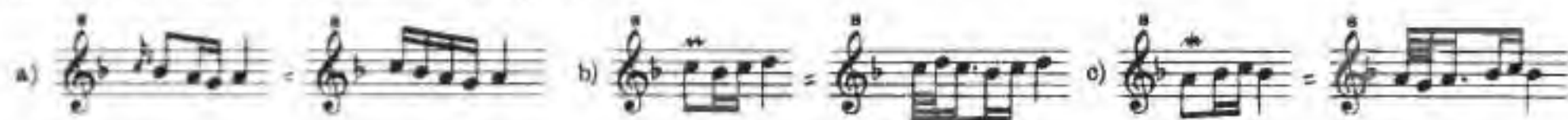
- System 1:** Notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Trill positions are indicated by ∞ symbols on the strings above the notes.
- System 2:** Notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Trill positions are indicated by ∞ symbols on the strings above the notes.
- System 3:** Notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Trill positions are indicated by ∞ symbols on the strings above the notes.

Bar lines are labeled 'bar.' below the fretboard diagrams.

\* Véase nota al pie de la página 8

## Otros Adornos

Sobrepasaríamos el ámbito de este curso si quisiéramos indicar detalladamente todos los adornos. Hemos escogido sólo tres: la apoyatura, el mordente superior y el mordente inferior. La apoyatura se presenta en forma de una nota más pequeña. En la música antigua recibe el valor que representa (ejemplo a). El mordente ascendente se indica por el signo: ~. Su ejecución se señala en el ejemplo b. Si este signo tiene una rayita vertical, es un mordente inferior: ~|. Al contrario del mordente superior, se ejecuta en forma descendente (ejemplo c).



### Polonesa

Del cuaderno para Ana Magdalena Bach, 1722

142

Flauta en do

Flauta en fa, violín o guitarra

## Epílogo

Una vez trabajado este curso recomendamos que por el segundo cuaderno se aprenda a tocar también con una flauta dulce en fa, ya que precisamente el cambio con diferentes flautas altas y, ante todo, la ejecución conjunta con flautas de distintas tesituras ofrece un gran encanto. Para ello adquiérase: Mönkemeyer, Manual para tocar la flauta dulce Contralto en fa', Moeck Verlag, Celle.